

THE MUSICAL COURIER

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, JANUARY 26, 1887.

WHOLE NO. 363.



TREBELL.

THE MUSICAL COURIER.

A WEEKLY PAPER

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OTTO FLOERSHEIM

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,
Sembrich,	Clara Morris,
Christine Nilsson,	Mary Anderson,
Scalchi,	Sam Jezett,
Trebelli,	Rose Coghlan,
Maria Rose,	Chas. R. Thorne, Jr.,
Anna de Bellucca,	Kate Claxton,
Etelia Gerster,	Maude Granger,
Nordica,	Fanny Davenport,
Josephine Yorke	Jananschek,
Emilie Ambre,	Genevieve Ward,
Emma Thurby,	May Fielding,
Teresa Carreño,	Elena Montijo,
Kellogg, Clara L.,—,	Lillian Olcott,
Minnie Hawk,	Louisa George Courtney,
Mittermaier,	Richard Wagner,
Albertine,	Theodore Thomas,
Annie Louise Cary,	Dr. Damrosch,
Emily Winant,	Campanini,
Lena Little,	Gudagnini,
Mario-Celli,	Constantio Sternberg,
Chatterton-Bohrer,	Dengremont,
Mme. Fernandez,	Hans Balatka,
Lotta,	Arbuckle,
Minnie Palmer,	Liberati,
Donald,	Ferranti,
Maria Louise Dotz,	Alois Rubinstein,
Geisha,	Del Puente,
French-Midi,—,	Joseffy,
Catherine Lewis,	Mme. Julia Rive-King,
Zélie de Lessan,	Hope Glenn,
Blanche Roosevelt,	Louis Blumenberg,
Sarah Bernhardt,	Frank Vander Stucken,
Titus d'Ernesti,	Ferdinand von Hiller,
Mrs. Geo. Heneschel,	Robert Volkman,
Charles M. Schmitz,	Julius Rietz,
Friedrich von Flotow,	Max Heindrich,
Frank Lachner,	Albert M. Bagby,
Heinrich Marschner,	Dr. José Godoy,
Frederick,	Carlyle Petersiles,
Nestor Calvano,	Carl Retter,
William Courtney,	George Gemünden,
Josef Staudigl,	Joachim Liebling,
Lulu Veling,	Van Zandt,
Mrs. Minnie Richards,	W. Edward Hinemann,
Florence Clinton-Sutro,	Max Chaliapin,
Calixa Lavallée,	Albert M. Bagby,
Clarence Eddy,	W. Waugh Lauder,
Franz Abt,	Mrs. W. Waugh Lauder,
Fannie Bloomfield,	Hans von Bülow,
S. E. Jacobsohn,	Clara Schumann,
C. H. Sherwin Wake,	Joachim
J. O. Von Prochaska,	Samuel S. Sanford,
Edvard Grieg,	Frans Listz,
Eugene D. Albert,	Christine Dossett,
Lili Lehmann,	Don Hennings.
William Candidus,	A. A. Stanley,
Franz Kreisler,	Edgar C. Cawelti,
Franz Rummel,	Heinrich Hoffmann,
Blanche Stone Bartoza,	Charles Fradell,
Amy Sherwin,	Emil Sauer.
Thomas Ryan,	
Achille Ernani,	
Kim Ludwig I, I,	
O. J. Pohlisch,	
Henry Schradieck,	
John F. Larher,	
John F. Rhodes.	

ANTON SCHOTT, the great tenor, arrived on the steamship Trave safely last Sunday. He has been duly interviewed by the reporters of the several daily papers. The *Herald* heralded his coming as that of the "greatest German tenor." Leaving aside the fact that Schott, as is well known, frequently sings out of tune, a circumstance which, at a rehearsal of "Lohengrin," once elicited from the caustic Hans Von Bülow the gentlemanly comparison between a *Schwanenritter* (Knight of the Swan) and *Schweineritter* (Knight of the Swine), this superlative seems to us superlatively ridiculous, considering that Niemann, Goetz, Winkelmann, Vogl and Alvary are also German tenors.

to a fair musician who gave a concert at Steinway Hall. This degree, as already intimated, is arranged on the centigrade plan of fellowship. It is not a fixed degree, but, like the Celsius thermometer, its depth or altitude depends upon the musical temperament of the person it is applied to. For instance, should the young lady referred to develop hidden and unsuspected musical resources she would be astonished to see the number of additional musical degrees that would be conferred upon her by THE MUSICAL COURIER.

As these degrees are not to be bestowed upon pianists only, but are open for competition to violinists, singers, composers, organists and even publishers who play their own organ, we shall look for an active competition for the honors at our disposal. We sincerely hope that no one artist will so excel as to run his or her head out of the top of the thermometer.

Some time we shall assign a degree to Freddie Schwab. The claims of other interested artists will ultimately receive the graded tokens of our distinguished consideration.

MUSIC IN LONDON AND NEW YORK.

WE find in a recent number of the *Athenaeum*, of London, a review of Mr. Krehbiel's "Review of the New York Musical Season, 1885-6," in which, beside a highly complimentary acknowledgment of Mr. Krehbiel's qualifications as a critic, there is a very correct estimate of the status of musical culture in this city. The writer says that a perusal of the volume in hand "shows clearly enough that New York is, in some respects, in advance of London." He then continues:

This is particularly the case with regard to the lyric drama, notwithstanding that Italian opera is even more discredited, owing to faulty management, than it is with us. But German opera appears to be firmly established, and a spirited attempt to found an American company for performances of the highest class met with such success last season that its continuance is a matter of almost absolute certainty. Oratorio does not seem so popular as it is in England, but orchestral performances on the largest scale are certainly more numerous. The public generally are evidently highly impressed with modern works, and a distinguished London musical critic, well known for his hostility to Wagner and the advanced school in general, recently gave his opinion, the result of personal observations, that the Americans are on a wrong track, musically speaking. This volume (Mr. Krehbiel's "Review") scarcely bears out such an inference, unless it be considered advisable to taboo the modern school altogether—a proposition not likely to meet with favor from any unprejudiced person.

It seems from this that the musicians of America are beholden to Mr. Krehbiel's criticisms and his record of last season's doings for a reversal of Mr. Joseph Bennett's judgment against American music. It is in the highest degree flattering to our fellow townsman and colleague that his opinion should be accepted in London against that of an English critic of established reputation, who in his dicta appealed to the prejudices of his people. Mr. Krehbiel has again made us all his debtors. But we wish that the *Athenaeum* reviewer would qualify his remark about Mr. Bennett's "personal observations." We think that we demonstrated pretty conclusively a year and a half ago that his "observations" were confined for the greater part to the interior of his railway carriage.

In concluding his review, the writer in the *Athenaeum* says:

English musicians cannot fail to regret that the new English school of composition has as yet made no way on the other side of the Atlantic. We look in vain for records of performance of works by Mr. Cowen, Mr. Mackenzie, Mr. Stanford and others; even Sir Arthur Sullivan is only represented by the "Mikado." This, of course, is due to lingering prejudice against British composers, which we must hope to live down.

Our esteemed contemporary overlooked two compositions of Mr. Mackenzie performed last year. In Mr. Krehbiel's next volume, if one appears, the English list will be larger. It was larger season before last. We can assure the *Athenaeum*'s writer that the prejudice which he says exists, "of course," is something that we have not observed. For our part we welcome every English composition which makes its way into our concert-rooms. In criticisms, however, we place English music on the same plane as American, German or French. We believe in the Anglo-Saxon and we want to see him flourish and occupy the artistic earth as well as the commercial. But he must conquer the right to do so.

Apropos of Mr. Krehbiel's "Review of the New York Musical Season," it must be acknowledged that in their appreciation of it and of Mr. Krehbiel's merits as a critic and writer, the London reviewers showed vastly more enthusiasm than the majority of their American brethren, though not a single voice has been raised against the impartiality, candor and style of the criticisms in the book. Dr. Hueffer's *Musical World* said:

Mr. Krehbiel is a musical critic of very high rank, not only among American writers on music, but as compared with critics of European celebrity. The introduction prepares us for a pleasure of no ordinary kind; it is written, not in American, but in English of almost unimpeachable purity—"labor" and "color," with their cognate forms, are the only important deviations from our own language—and with a degree of literary style for which we were scarcely prepared. It all English critics would get this

MUSICAL COURIER DEGREE.

THE MUSICAL COURIER, rendered envious by "Dr." Eberhard's success in running legislatures in the matter of musical degrees, has been on a still hunt for some time after Assemblymen and State Senators, and after having distributed a proper amount of "flooence" has succeeded in getting a bill through the Legislature and the Governor's hands which enables it to confer *ad libitum* a grade of musical diploma which will be known to history as THE MUSICAL COURIER Degree of Music.

We made the first application of our power in our last week's issue in assigning THE MUSICAL COURIER Degree of fifty-two to fifty-five in a scale of one hundred

book and attempt to imitate the writer's fearless honesty, impartiality, and more than all, his power of forming an opinion. English musical criticism would be a different thing from what it is at present.

This is the *Athenaeum's* opinion :

His writing is distinguished throughout by rare acumen, and, though his sympathies may lie in a modern direction, he speaks with enthusiasm of older masterpieces, and his criticism of Wagner's works, though properly appreciative, is no less just and discriminating.

Music in Baltimore.

IN nearly every statement published in these columns on the condition of music in Baltimore we have maintained that the material from which an orchestral force could be drafted could be found among the resident musicians in that city. A visit to Baltimore last week for the purpose of attending the last Philharmonic concert of this season, under the direction of Mr. W. Edward Heimendahl, convinced us that, with the exception of a half-dozen violinists, who are necessary in addition to those now in the Philharmonic orchestra, Baltimore contains a number of excellent musicians, who require only the intelligent guidance of a conductor like Heimendahl in order to give the people of that city satisfactory classical orchestral concerts.

At the concert we attended, which took place in Oratorio Hall (a hall, by the way, which, as it is now constituted, is entirely unfit for musical performances) on Friday evening last, the following program was given :

Prelude to the "Meistersinger".....	Wagner
Piano Concerto No. 4, C minor.....	Saint-Saëns
Mr. Harold Randolph.....	
Symphony in C minor (Scandinavian).....	Cowen

Suite from the ballet "Coppelia"..... Delibes

The organization of the orchestra as a philharmonic society was a wise step, for it has certainly stimulated the individual players to a more than usual extent in the performances of their various parts. They are not playing for any other object at present than the advancement of music in the city which is their home, and in devoting their time and labor to that purpose, without any immediate pecuniary reward, a certain amount of enthusiasm for the art manifests itself with them which becomes contagious. This we noticed at the concert among musicians, amateurs and the public itself, and also subsequently at a sociable gathering of the members of the orchestra and some of the friends of what we may aptly term the Baltimore Philharmonic enterprise. As nothing is more conducive to the development of popular interest in any art than enthusiasm on the part of the projectors, this phenomenon in Baltimore must be received as indicative of the very best results.

The concert was attended by a large, select and appreciative audience, which was at the same time discriminating in the distribution of its applause.

The performance itself was as gratifying as it was surprising to us. We have never heard a Baltimore orchestra play any grade of classical music satisfactorily until last Friday night, under Heimendahl's direction, and then the mere technical work was supplemented with, in many instances, genuine artistic playing among the individual members, and consequently with an interpretation which reflected immense credit upon Mr. Heimendahl. It is Heimendahl to whom must be awarded the praise of having developed and even generated a more comprehensive view of the resources of modern classical music, not only among the musicians, who seemed unconsciously to have had a kind of yearning to play the Heimendahl programs, but also among those people in Baltimore who are by education or inclination patrons of the art.

In fact, Heimendahl's work in Baltimore has demonstrated that he is not only what has always been known here and in London, Boston and Chicago, a musician of sterling worth and high attainments, but also a conductor of orchestra who is now entitled to rank among the leading musical conductors in this country.

Under his continued guidance the Baltimore Philharmonic orchestra will continue to develop until it will be able to satisfy the demands of the most exacting critic.

Three supplementary concerts of the orchestra may be given at the Academy of Music in April. Every lover of music in Baltimore should subscribe to these concerts.

The tenth Peabody recital took place on Friday afternoon at the hall of the Institute, Mrs. Burmeister being the soloist. The lady played the following important selections :

Carnival, op. 9..... R. Schumann

Three Songs (transcribed for piano) by F. Liszt..... Fr. Schubert

"Withered Flowers," op. 25, No. 18.

"Whither?" op. 25, No. 2.

Serenade to Shakespeare's "Hark! hark! the lark!"

Theme and Variations in B flat major, op. 142, No. 42..... Fr. Schubert

Piano Compositions..... A. Rubinstein

(a.) Etude in C major. Composed on suspended discords.

(b.) Impromptu in F major, op. 16, No. 1.

(c.) Etude in C major, op. 23, No. 2.

Mrs. Burmeister is endowed with much musical judgment and intelligence, and her technic shows the results of unusual application. Her temperament is thoroughly artistic and her endeavors to give a proper interpretation to the works she played were marred only by a fault which nearly every lady pianist must be charged with, and that is the inordinate use of the loud pedal.

Mrs. Burmeister played upon a truly magnificent grand piano, one of Knabe's grands. It is only on particular occasions that we refer to the instrument used by an artist when we criticize the performance. A particular occasion is one when an instrument is used which calls for special comment on account of its artistic complement to the artist's performance. This Knabe grand was, or rather is, such an instrument. The tone-quality is eminently musical and sympathetic and the touch conforms to

every desire of the cultured pianist. A most remarkable feature is the immense tone-volume which is manifested in the bass by great power and throughout the treble by exhilarating brilliancy. The instrument is entirely free from any metallic or "wooden" sections in its scale, but is throughout a beautiful example of the modern system of piano construction according to Messrs. Wm. Knabe & Co.'s splendid principles. This grand piano is an artistic production of the highest rank and should be heard by all lovers of piano-playing.

The Peabody concerts, of which six will be given this season, begin on February 12.

Mr. Harold Randolph, who played the Saint-Saëns concerto at the last Heimendahl—the Philharmonic—concert is a young artist endowed with splendid gifts. He possesses facility, repose, sentiment and a real musical instinct. His memory is true and he can depend upon it. His performance on Friday evening stamps him as one of the prominent pianists of Baltimore.

The venerable Mr. B. Courlaender will play a Ferdinand Ries concerto at one of the Peabody concerts. Ries was Mr. Courlaender's teacher.

The Oratorio Society will produce Bruch's "Lay of the Bell" in March. Next month the society will give a miscellaneous concert.

New Music.

IT is difficult to understand what becomes of the long list of musical compositions (real and alleged) that are yearly published by the large houses in this country. Reference is here made to works of authors who are either natives of or permanent residents in the United States, for it is not difficult to comprehend the *raison d'être* of reprints from foreign composers, for—thanks to the absence of any international copyright law—this latter kind of piracy is simple, easy and profitable. This being understood, it is still a problem to be solved with regard to the effusions of our own composers, especially composers of instrumental music. Songs are always salable and they are manufactured without any alarming expenditure of brain-power (which is certainly fortunate) and but little knowledge of music is essential. The accompaniment must contain chords of the tonic, subdominant and dominant, with an occasional diminished seventh thrown in. The poetry (?) must jingle and it must deal with the fascination which one sex seems to have for the other. The recipe is simple and the result is—but to return to our less fortunate friends the composers of pianoforte music.

Like Tennyson's well-known rivel, they "go on forever." Somebody supposably plays these things; but where, oh where does the operation take place? However, these are useless reflections, and the reviewer's duty is merely to pass judgment upon such works as come under his critical eye.

G. Schirmer sends five piano compositions, with titles, &c., as follows :

WILSON G. SMITH.—Two dance caprices, op. 26.
No. 1—Impromptu Alla Mazurka, G major.
No. 2—L'amour Valse Sentimentale, Ab major.

CHARLES E. PLATT.—Three pianoforte pieces, op. 1.
No. 1—Berceuse, Db major.
No. 2—Valse Poétique, Ab major.
No. 3—Moment Musical, G major.

The "Impromptu Alla Mazurka" is a thoroughly musically affair, and has the conspicuous merit of preserving the original plan throughout the entire piece; in other words, the primal musical figure is made to appear in a variety of forms and in divers ways, some of the work being nicely done, but Mr. Smith will perhaps pardon the suggestion that there doesn't seem to be much that is precisely *impromptu* about it all.

The "L'amour Valse Sentimentale" is much more commonplace, but consequently, much less worthy; it is only mediocre and merits but little notice.

Not to be hypercritical, it is not easy to see why there is no comma between the first and second nouns in the title, and it seems unfair to deprive "*amour*" of a capital letter, insomuch as the meaning of the word is usually of capital consequence in the world; but this is merely a matter of detail. In an edition of Chopin's Valses such a small matter will escape comment.

And now for Mr. Platt, whose maiden effort must be attended to.

The "Berceuse" is an unpretending and unobtrusive composition that is fairly pretty without being especially original. The "Valse Poétique" is a little more pretentious, with quite an attractive second theme in D flat, while the "Moment Musical" is by long odds the best of the three numbers. The first theme is graceful and pleasing; the second is well made, and the return to the original motive is very neatly and prettily managed. The "Moment Musical" is a very pretty little composition, and it will be pleasant to see some more of the same sort from Mr. Platt's pen. Let him see to it that op. 2 surpasses its predecessor.

And now for a résumé : It is gratifying to notice that Messrs. Smith & Platt have emancipated themselves from the old-time servility to quicksteps, marches and other absurdities of that ilk. These five unpretending compositions are not in any sense great, besides they were not intended to be so; they are merely agreeable salon pieces of moderate length and are genuinely musical in design. This is really high praise, if the authors could only be induced to believe it, and there seems to be no real reason for their seeking the critic's go.

It remains to say that the works are very prettily gotten up, that the paper is firm and white, the imprint is clear and that they are creditable to the publishing house which issued them.

From Messrs. Oliver Ditson & Co. we have received, accom-

panied by a quantity of other trash, the following pianoforte compositions :

R. GOLDBECK.—"In the Emperor's Garden." Serenade.

Nocturne-Romance.

WILLARD BURN, JR.—Concert Nocturne. C minor. Op. 11, No. 2.

Mr. Goldbeck is well known as a composer of conspicuous—if somewhat erratic—ability. Just what he means by this so-called "Serenade" it would be almost impossible to discover, for it apparently has no meaning of any sort. The first theme is in seventeen bars, which may do for some people, but against which there is—to put it mildly—a serious and not unnatural prejudice. In the last part of this truly delectable production some of the semi-phrases have five bars, and altogether it is a slovenly affair. The "Nocturne-Romance" is a far different affair, for the principal motive is easy and graceful. Mr. Goldbeck's antipathy to regular construction causes him to give it fourteen bars, which seems anomalous, but perhaps a balance is struck by shortening the phrases in one composition when they are unduly lengthened in another. Notwithstanding this blemish it has some very pretty effects and is a fairly satisfactory work.

The gem of the batch is easily Mr. Burr's "Concert-Nocturne" in C minor. This is a species of chrysolite in its way, and one leaves it with simply a dazed feeling, which ordinary language is entirely inadequate to describe. The "Nocturne" is the most vacuous affair that was ever put upon paper, the theme is meaningless and the treatment is frigid; but the effusion is at least notable in one way, it is unique, for it is certainly impossible that its counterpart could exist anywhere.

It will be observed that Mr. Burr is a "junior." The imagination recoils at the mere idea of what might have taken place if the old gentleman had taken a hand in "composing"; let us draw a veil, for, as Mr. Guppy so feelingly remarked : "there are chords, there are chords!"

Now, for technical details : these pieces are not well engraved; at least, the work does not seem clean and clear, and the paper is of inferior quality; it is lamentable that so well-known a publishing house should place its imprint upon work which is really discreditable to its reputation.

"Ruddigore."

GIЛЬBERT AND SULLIVAN'S new opera "Ruddigore," was produced for the first time at the Savoy Theatre, London, on last Saturday night. Special cablesgrams to the *Herald* have the following about the apparent failure of the new work :

Gilbert and Sullivan are likely to recall Sheridan's answer to a lady who asked him why he did not write another brace of comedies. That answer was, "I fear the rivalry of the author of 'The Rivals,' and dread comparison with the author of 'The School for Scandal.'" The authors of "Ruddigore; or, the Witch's Curse," which was produced this evening at the Savoy before an audience mainly composed of the friends and admirers of the famous pair, have like reason to dread the rivalry of and fear comparison with the authors of "Pinafore," "Patience" and "The Mikado." Friendly though the audience was, it departed looking somewhat disappointed.

Naturally all compared it with "The Mikado," which was so pre-eminently original in ideas and scope, and which had such fresh, clever treatment from the composer. Even compared with "Pinafore" and "Patience" both the libretto and numbers of "Ruddigore" fall far below the high-water mark of the fame of the librettist and composer. Remembering the operas cited the hearing of the new one was like, after listening to an overture by Meyerbeer, hearing a prelude to some work by an Edward Solomon. The new piece is to "The Mikado" what, for instance, as a novel, "The Fortunes of Nigel" was to "Ivanhoe." Should the opera become a "go" it will be because Gilbert and Sullivan have not ceased to be the fashion.

The Savoy was suffocatingly crowded. The gallery people seemed to rest on the ceiling like flies, yet no seats for a first night at the Savoy are sold save in the pit and gallery. I was assured at the principal box-office in the city that such was the curiosity that it could alone have sold 2,000 stalls when there are only in the house 1,200.

Sir Arthur punctually took the conductor's seat, looking nervous, but, with baton in hand, soon showed confidence. Gilbert, who seldom attends his first nights, was actually brave enough to be present. Interviewed to-day on the subject, he said: "However well the piece may go, I am apt to grow hotter and hotter and perhaps faint." The composer was in evening dress, wearing as a boutonniere a white rose and with the traditional white gloves.

During the performance there was much hissing, mainly, perhaps, because of the exuberant applause from the friendly audience, but at the close the hissing with some cries of "Mikado!" "Mikado!" waged a fair battle with the plaudits. Of course Gilbert, Sullivan, D'Oyly Carte and all the performers received an ovation at the end. On mingling with the departing audience I found there was a general feeling of disappointment, yet some asserted that this was the best of the series of operas, while others remarked on the great falling off in libretto and music. If finally successful "Ruddigore," will be save because of the excellent acting, rich, tasteful costumes and the ancestral scene.

I took occasion during the long wait between the acts to poll the pittites, and also as I was going out. These almost unerring critics of London successes and good dramatic barometers were outspoken in their disappointment. Certainly the hisses from the pit largely predominated at the close. Said one pitter, quite epigrammatically: "Flashes, but no steady brilliancy."

Another contemporary, speaking about the new work, says :

The impression created by the rehearsal was not over favorable. The music is not up to the standard of Sir Arthur Sullivan. As a whole, it is largely commonplace. The two best things are *Robin* and *Rosie*'s duet in the first act and the ancestor's solo in the second act. The orchestral introduction to the second act is exquisite. It is certainly the finest thing in the opera and one of the best things the composer has ever done. Gilbert's dialogue in the first act is here and there very amusing, but in the second it is slow and tedious. The picture-gallery business is palpably adapted from Alfred Cellier's one-act operetta, "Ages Ago," produced at the Bijou Opera-House in New York in 1878. As a spectacle the work is a great success. The costumes are elaborate, rich and varied, the procession of ancestors being specially striking in color and design.

—The National Opera Company will play a return engagement at the Boston Theatre the week of February 14, when the operas will be given in the following order: "Lohengrin," "Martha," "The Flying Dutchman," "Aida," "Faust," "Lohengrin," with the bill for the last night not yet decided upon.

PERSONALS.

GOUNOD.—Gounod has changed his mind about writing a new opera, and has abandoned the "Bataille des Dames," for which Mr. Jules Barbier had already arranged a libretto from the comedy of Scribe and Legouvé. It is not certain whether Gounod's decision is due to religious scruples or to the success of several new composers, who are now in evidence, and whose ways of working may have caused the composer of "Faust" and "Romeo et Juliette" to reflect on the changes in popular taste since these masterpieces were produced.

LUCCA.—Pauline Lucca will leave Vienna in February and go on a great concert tour through Germany. She intends to return to the Vienna Court Opera, however, by the end of March, as she is to create there Ponchielli's *Giocanda*, and possibly Saint-Saëns' *Dalila*.

BIZET.—From a lively discussion which has been going on in the French newspapers over a charge of plagiarism made by the *Fremdenblatt*, of Berlin, against Bizet, it is pretty evident that (1) Bizet took a popular Spanish air, as he believed it to be, for the theme of his Habanera in "Carmen;" (2) that the resemblance was pointed out to Bizet, who had a note printed in the vocal score as follows: "Imitée d'une chanson espagnole, propriété des éditeurs du *Ménestrel*;" and (3) that the melody was really written by a clever and somewhat original composer of Spanish extraction named Yradier, who published it in a collection in 1862 with the title "El Areglito, chanson havanaise chantée par Mlle. Trébelli, musique et paroles espagnoles du maestro Yradier, paroles françaises de Tagliafico." It has been suggested that both Bizet and Yradier may have adapted the air from a Spanish popular song, but no evidence of this is forthcoming, and it is unlikely that Bizet would have acknowledged the source of his song unless he had been conscious of the imitation. It is admitted that Bizet gave a better turn to the melody and generally embellished it.

MIERZINSKI.—Mierzinski, the well-known tenor, when recently singing *Raoul* at the Breslau City Theatre, met with an accident. As prescribed, he jumped out of the window after his great duet in the fourth act, but he fell and had to be carried off the stage with a swollen ankle. He is now in Vienna, nursing the disabled member, but will soon reappear with his accustomed success.

MORGAN.—Miss Geraldine Morgan, a pretty and talented young American violiniste, the daughter of the late organist and composer by that name, recently gave her first concert in Berlin with great success. Joachim, who is the young lady's teacher, conducted the orchestra, and the debutante, who, among other things, played Bach's difficult G minor fugue and Wieniawski's A major polonaise, was heartily applauded.

ALVARY.—The *World*, which for the last month or so has played the part of special providence for Max Alvary of the Metropolitan Opera-House in connection with the fact that "Siegfried" is not to be given this season, in spite of the repeated promises of the management that Wagner's work would be brought out, says of the young tenor: "The fact is that Herr Alvary is now so fully occupied in the regular repertoire that it is almost an impossibility for him to learn the new role in time. Besides, if a little operatic secret may be told, the handsome tenor can hardly be expected to be able to devote himself earnestly to the study of new roles just now, for within a few days it is expected that Mme. Alvary will present him with a new proof of her admiration for him. If a boy, the new comer should be called Walter, to mark the fond father's great artistic success of the season." The *World* forgets to suggest a name for the unborn child in case by accident it should happen to turn out a girl. Even David Copperfield's venerable and admirable aunt could not turn him into a girl, and thus Alvary's progeny may possibly be an *Eva* instead of a *Walter*.

WHERE THE FOOL-KILLER IS NEEDED.—A reporter of the *Gaulois* has interviewed Maurel, the singer, on the subject of Verdi's "Otello." It seems that the composer has absolutely invented several new instruments, as he desires to have no German brass in his orchestra. Among other things he has added a fifth string to his violins, and has constructed a fearful and wonderful instrument in copper, wood and ass's skin, which is to emit a note "extraordinarily lugubrious and strange" at the moment when *Othello* smothers *Desdemona*.

AIMÉE.—Aimée's illness is attributed to a tumor that will necessitate a severe surgical operation in the near future that may relieve her, although there is a possibility that it may relieve the stage of this bright artiste altogether.

FORMES.—Margarathe Formes, the young daughter of Carl Formes, who made her début last season at Hamburg, has been engaged at the Vienna Court Theatre. Annie Gleason, a California pupil of Formes, is in Milan, preparing for her operatic début.

LEHMANN.—Mme. Lilli Lehmann, of the Metropolitan Opera-House, is a foreigner and a lady, and therefore entitled to the benefit of any doubt, but nevertheless she has made a particularly bad break afoot the benefit for the Actors' Fund at the Casino. It appears she at one time promised her invaluable services, but on consideration she decided that she could not in justice to herself appear, and she is not far wrong in this, for her duties are of a particularly arduous character, and she certainly requires all the care she can give herself. The bad part is, however, that she still suggested that her name be kept on the bills as an extra in-

durement to draw a house for what she calls so "good a cause," but Mme. Lehmann by such a suggestion shows a most ungrateful and impudent appreciation of the public to whom she owes much, and the sooner she devotes a little of her spare time to the contemplation of ordinary good taste and the dignity of a great artiste the better it will be for her.—*News-Letter*.

SCHNEIDER.—Hortense Schneider, who once reigned as queen of opera bouffe, is fat, rich and fifty-three. She has an idiot son, who causes her much grief.

CAPOUL.—It is reported that the well-known tenor, Capoul, may not improbably be the new lessee of the Paris Opéra Comique.

ABBOTT.—Emma Abbott announces that she has been offered an engagement by Carvalho, of the Paris Opéra Comique. Carvalho regards the Americans as a sort of Mascotte. Van Zandt and Emma Nevada both brought him good luck, and he expects as much of Sibyl Sanderson. It is true there is worse singing in the world than in the Grand French Opera at Paris. Still we cannot help quaking a little at the prospect of Emma before the Parisians. They are great English critics, too, these Parisians, and, since her musical ear has not taught her the flow of speech, let us hope she will take a few lessons in English elocution before she goes to Paris, and soften those r's.

HAUCK, NOT HAUK.—It may perhaps save the time of paragraphists and the patience of readers if it be said at once that the Minnie Hauck who has brought a suit in the United States courts for £5,000 against somebody for alleged kidnapping is not the famous singer (who, by the way, was at Christmas singing with great success in Canada), nor is she in any way related to her. The aggrieved Minnie Hauck is said to be a handsome woman of twenty-five. Her maiden name was Minnie Schneid and she married a banker named Hauck at Tarrytown on the Hudson River, her husband dying two years afterward. I pity any individual who would attempt to kidnap the vocal Minnie Hauck. He would find playing a game of ball with a pound of dynamite infinitely safer.—*London Figaro*.

AMERICANS TO THE FORE.—We just learn that at last Wednesday's London symphony concert, under Mr. Henschel, the program included a new serenade for strings by Mr. Arthur Foote, a young Boston composer, who has studied at Harvard University.

ENGEL'S VIEWS.—Louis Engel, in his essay on Berlioz, published with others in two volumes entitled "Mozart to Mario," touches a key which should be held down until a good many people hear it. Berlioz, it is known, was befriended by one Mr. Du Pons in early life, at a time of great need, and latterly, when he had become a "great man and a courted journalist," he says: "I sometimes found an opportunity to be useful to him in my *feuilleton*, but I always regretted not to be able to do more for him." Engel says of this: "Has a journalist from whom the public expect true and impartial judgment the right to recommend a friend in payment of private services rendered to him; or is he in honor bound to render service for service under the circumstances? I believe, strictly speaking, he has no more right to pay his debts of friendship with the opinion of his paper than he could pay them with the money confided to him by the editor for other purposes." Good for Engel! But has he himself always practised what he now preaches?

BAXTER.—A new American tenor has recently made a successful début at Washington after a season of study abroad. His name is Frank Baxter, and it is said that he is gifted with a powerful and beautiful voice of the tenor robusto quality, which he uses with great taste and judgment, and that his vocal work is characterized by faultless production, clear and decided attack, true and pure intonation and neat and finished execution. If all these things be true Mr. Baxter will find no difficulty in obtaining immediate and most lucrative recognition. Good tenors, as is well known, are rare.

HENSCHEL.—This is what they say of Mr. Henschel in London: "As to the conductor, it must be admitted that Mr. Henschel has his orchestra well in hand. His beat is decided, but both too short and delivered from a stiff elbow, which, with the exception of the 'Parsifal' Spell (why 'Spell' for Zauber?), he maintained. His appearance is, moreover, wanting in dignity, and he fidgets about too much with the upper part of his body; but for all that he is an excellent conductor."

GEORGES BIZET.—With "Carmen" the French master had done his work, though he knew it not, and looked forward to other achievements. The public were cold and indifferent, but he himself must have known that the Spanish opera had in it the stuff of which great things are made. He saw himself on the road to ultimate success, and his imagination conjured up a roseate future. Encouragement to this appeared without. "Carmen" was everywhere spoken of, not always with approval, it is true, but invariably with interest. It ranked among works of the day—among things not to be ignored. Bizet noted all this, and then came the blow which struck him down. He fell with his foot on the threshold of Walhalla; at the very moment when his star was soaring upward toward the meridian—just as victory seemed to be within his grasp. On the morning of June 3, 1875, three months after the production of "Carmen," a rumor that Bizet had died some time during the previous night spread over Paris. His friends and admirers would not credit the news. It seemed too absurd, too cruel even for a malignant fate. Nevertheless disquiet prevailed. While protesting that the report must be false, men went about inquiringly, dreading a confirmation of the fears they laughed at. Confirmation soon came in the shape

of a telegram addressed by Ludovic Halévy to Camille du Locle. It said: "Most horrible catastrophe! Our poor Bizet died tonight." Mr. du Locle posted the fatal paper on the doors of the Opéra Comique, and the public of Paris knew that France was the poorer by a gifted man, the measure of whose possibilities had never been taken, but who had in him the promise of glory for himself and his country. Next morning the journals came out with full particulars. The master had been stricken suddenly in his residence at Bougival, and had passed away with little suffering.—Joseph Bennett, in the *Musical Times*.

HOME NEWS.

—Mr. Rudolph Aronson has sent to the Actors' Fund of America a check for \$1,607, the proceeds of the benefit performance at the Casino on Thursday afternoon of last week.

—Emma Abbott's two tenors are classified at San Francisco as the one with *ut de poitrine* and the one without. But from their singing thus far, it has been found impossible to determine which is which.

—Owing to the enormous demand for seats for the first presentation of the new Gilbert and Sullivan opera the same will be sold at auction. The date will be announced in the newspapers of February 7.

—"Erminie" is running along as successfully as ever at the Casino, and Manager Rudolph Aronson is already making gala preparations for the 250th performance, which occurs Wednesday evening, February 23.

—Letters from Baltimore announce that a young songstress of great promise, Miss Ellen Scanlan by name, is about to be sent to Italy to pursue her musical studies, Cardinal Gibbons bearing the expense entailed by this decision.

—I read in the New York *Herald* of December 13 a startling headline, "Who mutilated Mendelssohn?" At first thought the mind seems to be carried to the attempts of certain "pianoforte pounders" to play some of the "Lieder ohne Wörte." But the Mendelssohn in question was only a poor lunatic, who died after breaking some of his own ribs in his frenzy.—*London Figaro*.

—The suit of William Parry against the American Opera Company, Limited, for salary under his contract with the company as its assistant stage manager, which he claims is yet in force, although the company discharged him last month, was called for trial before Judge Browne, in the City Court, last Friday. Counsel for the opera company could not proceed because they had been unable to procure the attendance of Theodore Thomas as a witness, so the case went over until next Friday.

—Steck Hall was crowded last Saturday night on the occasion of the second chamber-music soiree of the Standard Quartet Club. The club's performances were as rough as usual, and the four constituents seem to continually forget that there ought to be a vast difference between chamber music and orchestral playing. They essayed the very beautiful, but also very difficult, first of the last five of Beethoven's great string quartets, the one in E flat, op. 127, and they also were heard in Haydn's pretty C major string quartet, No. 4. The most attractive and best rendered number on the program was, however, Schumann's piano trio in G minor, op. 110, in which exquisite work Messrs. Edward Hermann (violin) and Frederic Bergner (cello) had the assistance of Mr. Edmund Neupert, who played the piano part in a truly musically manner, and with good tone and abundant technic. The performers were loudly applauded after each movement, and the audience throughout the entire evening seemed as enthusiastic as it was numerous.

—Undertaking a trip across the Atlantic in the tempestuous weather likely to prevail in January is not exactly the sort of diversion that one would imagine to be precisely in the way of a comic-opera soubrette. Yet this is exactly the way in which that extremely energetic and accomplished lady, Mrs. Cottrell, is at present enjoying herself. She sailed from New York last Saturday with the object of being present at the first performance of the new Gilbert and Sullivan opera, which took place on Saturday at the Savoy Theatre in London. Colonel McCaul, in whose interest Mrs. Cottrell goes a-voyaging in mid-winter, has acquired from Mr. D'Oyly Carte the right of representation of the new work in all parts of the United States, with the exception of New York and New England (which latter territory is held by Mr. John Stetson). Mr. D'Oyly Carte and the author and composer are very desirous, if it be possible, to protect the rights of Messrs. McCaul and Stetson, and to that end have taken the most extraordinary precautions to guard against piracy.—*News Letter*.

—Mr. George Riddle, who has given his services as a reader very freely to aid the charities of this city, is about to make his appearance on the dramatic stage in Edgar Fawcett's new play, "The Earl," and a number of ladies have arranged to signalize his departure from the reading platform by giving him an opportunity to make two more appearances in behalf of a charitable object. The ladies who have undertaken this work, and under whose patronage Mr. Riddle's readings will be given, are Mrs. August Belmont, Mrs. Griswold Gray, Mrs. George R. Rives, Mrs. Debon, Mrs. William C. Schermerhorn, Mrs. J. C. O'Connor, Jr., Mrs. Richard Irvin, Jr., Mrs. George William Ballou, Mrs. Henry Munroe, Mrs. Pierpont Edwards, Miss Post and a number of others. The readings will be given in Chickering Hall on the evenings of March 2 and 16, and the pro-

ceeds will be devoted to the aid of the Free Home for Incurables. On the first evening "Manfred" will be given, with the beautiful original music of Schumann, rendered by a full orchestra of fifty pieces led by Walter Damrosch. The program for the second night has not yet been decided on, but will be announced later. Tickets for either or both of the entertainments can be procured at Chickering Hall.

—Miss Laura B. Phelps will give the third of her series of matinee concerts at Historical Hall, Brooklyn, to-morrow afternoon.

—The manager of the Boston Ideal Opera Company has engaged Miss Avery as contralto, to replace Miss Huntington. Miss Avery made her début with the company in Philadelphia last week.

—The high pressure applied to the development of musical interest in Cincinnati has had the usual reaction, and now the Philharmonic orchestra of that city is threatened with failure for lack of financial backing.

—Dora Hennings will sing in Odd Fellows' Hall, Pittsburgh, to-morrow night. Her numbers are the "Agathe" air, from the "Freischütz," the "Styrienne," from Thomas' "Mignon," and a song by Catenhusen.

—The Boston Symphony orchestra's appearance in New York has again been arranged for, and the first concert, under Mr. Gerick's direction will take place on the evening of February 14 at Steinway Hall. The orchestra will, it is said, start on an extended tour after the Boston concerts are ended and it is probable that Lilli Lehmann will be the soloist of the concerts given during the tour.

—On Saturday evening, at Steinway Hall, Mr. Anton Seidl will hold his second symphonic soirée. The soloists will be Mrs. Zelia Trebelli and Mr. Ovide Musin. The orchestra will be heard in Beethoven's symphony No. 5 in C minor, op. 67, and the "Leone" overture No. 3, and in Wagner's "A Faust" Overture." Mrs. Trebelli will sing the "O Rest in the Lord," from Mendelssohn's "Elijah," and the "Veni che poi sereno," from Gluck's "Semiramis." Mr. Musin will be heard in the Beethoven violin concerto.

—During the spring season in this city the National Opera Company will bring out Rubinstein's "Nero" at the New York Metropolitan Opera-House. This will be in the latter part of February. The cast enlists the services of nearly every one of the company's principal artists. It is a grand spectacular opera, and was first produced in Hamburg, where it ran for thirty nights. Mrs. Fursch-Madi will sing the part of Epicharis, and Miss Emma Juch will sing Chrysa. The part of Nero will be given to Ludwig, and Vindex will be taken by Candidus.

—The other day a writer in one of our esteemed contemporaries dealt the severest blow to American or National opera, as it is now called, that it has yet received. This critic boldly declares that American opera is and must continue an impossibility, for the simple reason that the American people have no voices, and that all the efforts of Mrs. Thurber, Manager Locke and Theodore Thomas cannot solve the problem of making the proverbial silk purse out of a sow's ear. He goes on to show that the American people suffer from two ailments that seriously impair their vocal ability, namely, catarrh and indigestion. The one is a climatic casualty, and the other a dietetic distress. The one causes your voice to be flat, and the other to be sharp. Physicians and singing masters, scientists and conductors have struggled in vain with the unreliability of American vocalists. So long as the snow lies on the streets and the sun shines in the heavens; so long as the dough lies on the liver, and the perpetual pie bakes in the oven, the American people can never be a nation of singers.

—A writer in the Boston *Transcript*, presumably a Boston lady, thus voices her impressions of "Tristan und Isolde," as given at the Metropolitan Opera-House :

It was in the company of an enthusiastic admirer of Wagner that I heard the opera of "Tristan und Isolde" last Wednesday night. I had been prepared for the occasion by several days of prayer and fasting. The score and libretto had been carefully studied, and we were in the mood best suited to any great enjoyment. Our seats were high as Olympus, and those who sat about us, if they had not the aspect of gods, looked a good deal more like the followers of the muses than the people in the boxes or the stalls. Needless to say, we were in our seats some minutes before the leader had taken his place. The overture began, and I soon caught the two most evident motifs of the piece—the song of the young sailor at the masthead and that of the love letter running through it. The curtain rose, showing the scene of the pavilion on board the ship on which *Tristan* is bringing *Isolde* to Cornwall, where she is to become the bride of *King Mark*. High up from the masthead sounds the voice of the young sailor, singing that wonderful song, which, on the first hearing, seems to me the greatest thing in the opera. *Isolde* lies motionless with bowed head, and her female companion stands looking out "toward Cornwall's green strand." *Isolde* awakes, and the dramatic action of the opera here begins, and marches as inevitably as fate through the three acts of the great drama-opera.

Niemann, the Salvini of tenors, is so great an actor that one forgets that he is singing; and I cannot speak of his voice, as in my memory it is so merged in the expressive face, the superb action, the incomparable interpretation of the part of *Tristan*, that I cannot yet analyze its component parts. The beautiful Lilli Lehmann did not understand the opening of the first act as I understood it, and I was conscious of something of striving in attitude and action—but from the time when the two drink the love potion she rose to the situation, like the heroine that she is. We were electrified by the power of the music, by the beauty of its interpretations, and there were no non-conductors about us, the magnetic circle was complete. On either side were people as intent upon the stage as we ourselves. There was nothing of that insulation that is so often the unsuspected cause of our failure to enjoy to the fullest extent a dramatic or musical performance. Near us sat a little lady with a big score, whose enthusiasm would have been enough to electrify half the audience could they have caught sight of her. She grew red and pale, clasped and unclasped her hands, wept great unmistakable tears, and at the moment when the lovers are surprised clutched at the rail of the balcony as if

Melot's sword had threatened her own life. My friend knew her for a singer of some promise.

During the *entr'acte* someone spoke to me from behind. I turned and recognized my old friend, the misanthrope, whom I had not seen since the performance of "Die Meistersinger."

"We have some advantages over our friends below there," he said, indicating the boxes.

"Yes," I answered, with some impatience; "why do they come—why do they come at all?"

"If they did not come and pay pretty heavily for coming, you would have no opera. It is not always best to inquire too closely into people's motives, especially when the result is so brilliant a one as in this case. The owners of the boxes make it possible for you and me to enjoy this performance. Suppose they regard the opera merely from the social point of view, are they to be so much blamed for it? To them the opera is an expense incurred for the social advantage of wives and daughters. It affords an easy and delightful manner of entertaining one's friends. It is an advantageous place to exhibit a handsome wife or a pretty daughter, and enables both to receive the attentions of their admirers without entailing too much effort upon the languid and gilded youth of the day. Begrudge them not their pleasure, especially as it has given us the opportunity of hearing 'Tristan und Isolde.'

—The fourth public rehearsal and concert of the Brooklyn Philharmonic Society were largely attended at the Academy of Music across the river on last Friday afternoon and Saturday evening, respectively. The program, though only consisting of three numbers, was a capital one, and its performance under Theodore Thomas, despite the fact that he did not control his usual orchestra—they being in Philadelphia with the National Opera Company—simply masterly. The orchestral numbers consisted of Mozart's immortal G minor symphony, a work which, besides its value "from a historic standpoint," will always remain a standard of exquisite beauty of invention, treatment and form, and Schumann's C major symphony, the undoubtedly greatest and most satisfactory of the four Schumann creations of that genre. Both works are so familiar to a concert-going public and have been heard under Mr. Thomas's baton so frequently that extended notice about their performance seems superfluous.

The soloist of the occasion was Mr. Rafael Joseffy, the great pianist, who has not been heard any too often this season. He rendered, as many times heretofore, Anton Rubinstein's best piano concerto, the one in D minor, and scored his usual and unmistakable success. His playing this time was characterized by Joseffy's wonted virtuosity in execution and besides by great earnestness and sincerity of purpose and equivalent conception, but above all by a tonal power for which we had not looked. As encores upon repeated recalls Mr. Joseffy played at the rehearsal Rubinstein's "Kamenoi Ostrow," and at the concert proper his own piano transcription of a prelude and bourée from one of Bach's violin sonatas.

—Miss Addie A. Birdsall's farewell concert last Saturday, January 22, 1887, at Chickering Hall, was a financial and artistic success. The young lady, in her solemn attire, being in mourning for her mother, was highly received by her friends and the whole audience, to appear before whom under her recent bereavement must have been an ordeal. Her voice, a mezzo-soprano, rang clearly through the hall in "O, Hear my Prayer," by Kautz, and in the arioso from Verdi's "Requiem," accompanied by Mr. Prentice on the organ, and on the piano by Mr. Giese, who was the accompanist for the evening. Miss Birdsall sang with taste and skill, doing credit to her teacher, Mrs. Capponi. Upon recalls she added as an encore the contralto song, "Thou Dost Not Know," by Fairland. All other singers assisting in Miss Birdsall's concert showed the same good schooling. They all "sung" with ease and their enunciation was distinct, and they displayed flexibility, especially Miss Eugenie Wolf and Miss Jones. Mr. Calkin, Mr. Raoul de Lacroix and Mr. H. Koeke did their share of the program well, especially the latter in the duet from "Carmen" with Miss Wolf, and in the quartet from "Martha." Mr. Goldbeck's piano and Miss Becker's violin solos augmented the success of the evening. Miss Addie A. Birdsall, as well as Mrs. L. Cappiani, under whose auspices the concert was given, may be congratulated upon its success.

—WHO WROTE "FIDELIO"?—The New York *Times* is not the only newspaper which fancies that "Fidelio" was written by Wagner. The Boston *Herald* likewise remarks, with reference to the "Fidelio" laugh, that "New York is probably the only city in the world where Wagner music evokes audible giggling from the audiences." We have already stated on our conscience that "Fidelio" was written by Beethoven; but if the New York *Times* and the Boston *Herald* will not accept us as an authority, they will find the same statement made in Grove's "Dictionary of Music and Musicians" (vol. i., p. 185)—an excellent work, by the way, which well deserves a place in the editorial rooms of the New York *Times* and the Boston *Herald*.—*Evening Post*.

—The *Evening Post* thus clinches the *Times*:

New York *Times* (December 2, 1886) on first performance of Wagner's "Tristan and Isolde": "A work not wanted outside of Germany and not too often there. Beginning of the end of the craze for symphonic music in opera." New York *Times* (January 23, 1887) on sixth performance of "Tristan and Isolde": "The receipts were the largest ever taken in since German opera was first given in this city." Moral: "The best of prophets of the future is the past" (Byron).

—We present to our readers to-day the portrait of Mrs. Zelia Trebelli, the celebrated contralto, who will be heard as one of the soloists at the next symphony concert of Anton Seidl, at Steinway Hall, on Saturday night next. Of Mrs. Trebelli's rendering of the contralto solo in Rossini's "Stabat Mater," at Philadelphia last week, the *Press*, of that city, says: "Mrs. Trebelli made an unqualified success. Her voice, which preserves its individuality from the lowest note to the highest, and it

has a wonderfully wide range, is contralto of the purest and richest quality. Her method is perfect and her musical feeling is displayed throughout. She sang all the music of the 'Stabat Mater' from memory." The Philadelphia *Times*, speaking of the same performance, says: "Mrs. Trebelli is a noble singer, whose power and ease and grace of execution must always command the warmest admiration. The favorite duet, 'Quis est homo,' was beautifully sung and warmly redemanded, as was also the contralto solo, 'Fac ut portem,' which Trebelli sang with great force and fluency."

—The following is the program for next Tuesday night's third Philharmonic Club soiree at Chickering Hall:

Trio in G (manuscript).....	F. Brandeis
Piano, violin, violoncello.	
Songs	B. O. Klein
a, "Oh, Moon, Conceal thy Golden Light"	
b, "Almond Trees"	R. Schumann
Miss Ella Earle.	
Flute solo, "Nocturne" (VIII), op. 27, No. 2	Chopin
Mr. Eugene Weiner.	
Song, "Suleika's Song"	F. Schubert
Miss Ella Earle.	
Quartet, E flat major, op. 127 (by request)	L. van Beethoven

Opera in German.

THE week from last Wednesday to this has been one of the most prosperous, if not the most prosperous, the Metropolitan Opera-House management has yet seen. On Wednesday night a very large audience gathered to witness the second performance of Beethoven's "Fidelio." The performance deviated in only one important particular from the previous one, extensively noticed in last week's MUSICAL COURIER. This particular was the substitution of Miss Lilli Lehmann for Miss Brandt in the title-role. It cannot be said that the change was an improvement. Miss Brandt, though her vocal organ is far from perfect, especially at the latter end of a very arduous season, is considerably more fervent and dramatic, in fact truthful, in her conception of the part of the faithful, loving and courageous wife than is Miss Lehmann, who acted and sang the part as coldly as if Beethoven's inspired measures in the second act were written for concert use. Indeed her whole rendering that evening, including the great aria, "Abscheulicher," and the joyous duet in the second act, reminded one only of the concert stage, and they certainly did not give that lively and enthusiasm-provoking satisfaction which Miss Brandt's portrayal of *Leonora* created.

Friday night saw the revival of Wagner's grand work, "Die Meistersinger," which was greeted by an audience of enormous size and met with as great success as did the performances of the same work last year. The rendering was a pretty smooth one for a first performance this season of so difficult a work. The best efforts, however, were as usual those of Anton Seidl and his orchestra, while the vocal parts were not by any means entirely satisfactory.

Mr. Fischer, as *Hans Sachs*, was decidedly the best singer of the evening. Mr. von Milde sang *Pogner* correctly and in a most musically manner, but the quality of his voice is hardly suited for the part of the forcible and pithy old father and mastersinger. Mr. Alvary had given much earnest attention to his important role of *Walter*, but his style seemed somewhat too Italian, and his voice is too light for the part. He was also not sufficiently familiar with his music and got out on two different occasions. As for the *Buckmesser*, the part vocally and dramatically so nearly approaches caricature that it would not have needed Dr. Basch's special efforts in that direction to make it so completely. His acting was fairly satisfactory, more especially in the third act, but there was a tinge of provincialism and many *nuances* in it that do not belong to grand opera. The part, however, also needs singing, while Dr. Basch's delivery, as well as that of Miss Brandt as *Magdalena*, was merely a rhythmic declamation or recitation. The *Eva* of Mrs. Seidl-Krauss had charming moments, but in the higher register her voice is not of sufficient strength. If the lady would pay more attention to the cultivation of her head-voice she might attain greater artistic perfection and at the same time she would be able to sing with less effort on her part. Mr. Sieglitz was a good *Kothner* and Mr. Klemitz an everyday *David*, who in the beginning of the second act sang out of time and flattened during the entire performance.

The remainder of the cast was satisfactory and so was the chorus, but the sopranos are a trifle too weak. At a repetition of the work no doubt the ensemble will be better. The *mise-en-scène* was the same as last season, and consequently very rich and elaborate.

At the Saturday matinee, "Tristan und Isolde" was repeated, when the house was absolutely sold out, and many had to go away without hearing the opera, because they could not procure seats. The receipts were the largest ever taken in at the Metropolitan Opera-House. So much for the popularity of Wagner's works. Monday night "Tannhäuser" was again given likewise before a very large audience. To-night "Tristan und Isolde" will be rendered for the seventh time, and "Die Meistersinger" will be repeated on Friday night. At the Saturday matinee "Der Prophet" may be attended, and these are the last performances in which Mr. Niemann will be heard in his leading roles. After next week Mr. Anton Schott, who is not to sing until after Mr. Niemann's departure, will make his *entrée* in "Rienzi," and will also appear in several of the roles in which Niemann was heard this season. On February 3 an extra performance of "Fidelio" will be given to meet the extraordinary demand for seats for a hearing of Beethoven's opera.

The most important of the latest announcements is that "Siegl-

fried," after all, is not to be brought out this season, despite the fact that the music-drama is in a forward state of preparation and the *Tribune* last Sunday gave half a column's description of the dragon which plays so important a role in "Siegfried." The management says that the operas so far given have proved so attractive that they will draw large houses to the approaching end of the season. The fact, however, that the *personnel* does not contain a satisfactory representative for the part of *Mime* may also have had something to do with the postponement.

Text of Liszt's Will.

LISZT'S will, which has been published in a German paper, runs as follows: "I nominate as my universal heir the Princess Sayn-Wittgenstein (*nde* Ivanovska), and leave to her free will the examination and publication of my writings. I except only the sums deposited with the house of Rothschild in Paris, which I desire to be at once paid to my daughters Blandina Olivier and Cosima Bülow, they having hitherto only drawn the interest of said sums, which were my bridal gifts to the said daughters."

"I determine that my universal heir shall pay to my mother in Paris, so long as she lives, the same sum she annually received from me. I beg the Princess Sayn-Wittgenstein to execute my last will, and to deliver to my dear relations and friends such objects of my property as I destined for them."

FRANZ LISZT.

"WEIMAR, 15th August, 1861."

Agramonte's Recital.

THE program for the fourth of Mr. Emilio Agramonte's vocal and instrumental recitals was a particularly interesting one and it was rendered last Wednesday afternoon, at Chickering Hall, before a goodly gathering of music-loving people, who, to judge from the frequent and quite enthusiastic applause bestowed on the several numbers, enjoyed it to the utmost. It read as follows:

Processional march in F, op. 44, No. 3.....	Guilmant
"Serenade".....	Raff
"Old Heidelberg,".....	Jensen
Mr. Carl Dufft.	
"Chanson de Fortunio," in D flat.....	Cui
"Ob heller tag," in E.....	Tschaiikowsky
"By the River Manzanares".....	Jensen
Miss Ella Earle.	
"Mignons".....	List
Adagio in B, From the sixth symphony.....	Charles M. Widor
Finale vivace in G, Mr. Warren.	
"Thou hast Broken the Heart," in D minor.....	Korby
"O Moon, Conceal thy Golden Light," in E.....	B. O. Klein
"The Sea hath its Pearls," in F.....	S. P. Warren
Miss Earle.	
"Tis Sad to Die," in A minor, Early love," in C, "The Traveler," in F minor.....	Van der Stucken
Miss Winant.	
"The Water Lily," in D flat.....	Korby
"Bedouin Love Song," in B minor.....	Pinsuti
Mr. Dufft.	

Mr. S. P. Warren's organ-playing again made clear the fact that among resident organists he is *facile princeps* both as far as remarkable manual and pedal technic and taste in registration are concerned. The Chickering Hall organ, however, needs a thorough overhauling, for it is badly out of tune.

Miss Ella Earle and Miss Emily Winant both sang in their accustomed thoroughly artistic style, the pleasant alto voice of the latter sounding particularly well in Liszt's "Mignon." Mr. Dufft also acquitted himself in a creditable manner. Theodore Toedt, who had been advertised to sing, did not put in an appearance and was excused on the plea of indisposition, but is to sing at the matinee on February 26.

Of the new songs by resident composers which appear on the above program we liked those of Mr. Van der Stucken best, and especially the second, "Early Love," on account of its freshness of invention and *recherché* harmonies. Next in point of merit was the "O Moon, Conceal thy Golden Light," by B. O. Klein who is one of the most talented of our younger writers. The Korby songs are too transcendental, and in their constant striving to imitate the style and mannerisms of Liszt become simply meaningless. Such at least seemed the "Thou hast Broken the Heart" to us, while "The Water Lily" owes its origin to Schumann's "Lotos Flower."

Mr. Agramonte deserves the thanks of all interested in the progress of American music for bringing out the productions of resident composers so numerously and with the aid of good artists, he himself always supplying a musicianly and sympathetic accompaniment.

Benham Recitals.

THE laurels of Rubinstein, well-earned in his last year's great series of historical pianoforte recitals, have caused sleepless nights to some of our local pianists, and one of them, Mr. Victor A. Benham, finally came to the conclusion that he would imitate his great rival. He did so as far as naming a series of four alleged piano recitals is concerned. In nothing else did he succeed in imitating his great prototype, except possibly in the tremendous number of false notes which Mr. Benham produced on these occasions. As a pianist Mr. Benham in the new scale of centigrades adopted by THE MUSICAL COURIER would probably reach 22½, and this result he would owe mainly to a comparatively good musical memory and some digital skill. These qualities are offset, however, by a lack of musical conception

which is simply phenomenal. We heard him do things in works by Schumann and Chopin which were marvels of idiosyncrasy. His phrasing and shading are ridiculous, the latter consisting in the two simple contrasts of *p* and *f*. Mr. Benham either plays so softly that nobody can hear him, or he pounds the piano. A happy medium does not exist for him.

The following were the not uninteresting Schumann and Chopin programs which were rendered by him at Steinway Hall on last Friday afternoon and Saturday evening before rather small audiences:

"Die Davidsbündler," op. 6 (18 parts).....	
Theme and variations on an air of Clara Wieck, op. 5.....	
Fantasiestücke, op. 12. (Evening. Soaring. Why? Caprice. In the Night. Fable. Dream—Vision and Finale).....	Robert Schumann
Carnival, op. 9. Scènes Mignonnes.....	
Preludes, E major, G major and D flat major.....	
Nocturnes, op. 9, Nos. 1 and 2.....	
Ballade, G minor, No. 1.....	
Berceuse.....	
Polonaise, op. 27, No. 2.....	
Valse, op. 42, A flat major.....	
Ballade, F major, No. 2.....	
Mazurkas, op. 6, No. 2, op. 7, No. 3.....	
Fantasiemromptu, ("Œuvre Posth.").....	
Nocturnes, op. 9, No. 3, op. 15, No. 2.....	
Valse, op. 64, No. 9, D flat major (transcribed by Benham). Romance, F minor concerto, op. 21.....	
Nocturnes, op. 27, No. 2, op. 37, No. 2.....	
Valse, op. 64, No. 3.....	
Scherzo, op. 31, B flat minor.....	
Romance, concerto in E minor, op. 11.....	
Etudes, op. 10, No. 4, op. 25, Nos. 1, 3 and 6.....	
Adante Spianato and Polonaise, op. 22.....	

Frederic Chopin

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Nocturne, op. 9, Nos. 1 and 2.....

Ballade, G minor, No. 1.....

Berceuse.....

Polonaise, op. 27, No. 2.....

Valse, op. 42, A flat major.....

Ballade, F major, No. 2.....

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NEW YORK, WEDNESDAY, JANUARY 26, 1887.

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THE TRUE SOURCE OF INFORMATION.

We have recently been interrogated several times by persons who desired to know upon what grounds we presumed to give to our patrons the standing and credit of dealers they may inquire about at this office. We replied that our reasons are general ones in some respects and special ones in others. One general reason is that it is a principle with us to assist every legitimate firm in the trade to acquire exact information about anyone who is in the market for credit. We do this to reduce losses to a minimum. Our special reasons are many. We do not care to see honest dealers, in no matter what locality, compelled to compete with unreliable agents. When we know of an unreliable agent or dealer we never consider the question, but communicate all our information to the interested parties at once. The other reasons we need not give now.

Our opportunities to secure information as to the standing of dealers and agents are virtually unlimited. Compared with what information about this trade is in our possession, the knowledge possessed by Bradstreet's or Dun's is absolutely insignificant. We can instance cases when these agencies gave favorable information to manufacturers who requested reports about certain dealers and when we advised caution respecting the same dealers, and history proved that our sources of information were correct, for the manufacturers, acting upon the reports of the agencies and ignoring ours, lost large sums of money.

It is for such reasons that we are daily called upon to furnish the standing of dealers all over the land. The first mail on Monday morning brought us four different requests for information regarding dealers in Philadelphia, Minnesota, New York city and North Carolina. Two verbal requests were made during the day and the day in that respect was not a heavy one.

A paper like this gains access to points and places and individuals which in return bring what amounts during a year to a perfect trade encyclopaedia. Fifty-two times a year we go forth to the whole combined piano and organ trade, and with such punctuality and other effectiveness that the reaction toward us from the outside gives us, in a perfectly natural manner, an abundance of valuable trade information, a small percentage of which can only be printed, as must be obvious to any intelligent man. To print indiscriminately items received by us would operate detrimentally upon both manufacturers and dealers. This information, which from the very nature of the case cannot be printed, because, fundamentally, it is not public property, re-

quires judgment to separate from what is known as news which can be printed, and this "unmentionable" information is the kind that enables us to sedulously gather the knowledge that is necessary for advice to inquirers to whom advice is due. It is for these few reasons alone that ours is the true source from which to learn what is daily occurring in the music trade of North America.

THE De Long affair in Philadelphia appears very peculiar, to say the least. Last Thursday a sale took place of some of the pianos, but legal action was taken which prevented the sale of the Hallet & Davis and Ivers & Pond stock. What the final result will be we are unable to say at present.

DURING the past two weeks several members of the staff of THE MUSICAL COURIER have visited important points in Maryland, Pennsylvania, Massachusetts, New York State, Ohio and Michigan. A consensus of opinion formulated on the strength of these visits to the various cities leads us to the conclusion that the piano and organ trade is in a healthy state at least in the sections visited, and that the January and February trade will be larger than that of the same months last year. A sanguine spirit prevails, and dealers are hopeful of a good spring trade.

A CERTAIN dealer asks us in a letter to demolish another dealer now in trouble, and uses language which it is possible to print in part only. He says: "Your mission has been to expose rascality in the music trade. Why don't you show up the rascally assignment of that sneak and beat —, of — —? Do it in good shape and I'll take twenty-five extra copies."

Now, the inducement is great. We would not mind, however, presenting the dealer with 125 copies if he would tell us the real inward story of the assignment. Thus far the creditors of the firm that assigned have not acted toward them as if any rascality had taken place, and it appears that a settlement is about to be effected, if it has not already. Let us have the real story, but with documentary evidence to indorse it. But on a mere *ex parte* statement we could not show up anybody, even a sneak and beat, as the dealer calls him.

WE frequently find very inartistic and even clumsy-looking upright cases among late designs; cases that are made out of proportion and frequently with too much elaboration; cases that are top-heavy; cases, the character of which would make them handsome in dark woods, while in light woods they appear like abominations; cases with ugly swing-desks and some with heavy inverted consoles that are entirely out of place and are fit only for mongrel architecture. Some manufacturers jump at the first design offered to them, instead of having a dozen before them and from which they should take time to select. A design may appear very handsome, but when the case is manufactured it frequently disappoints. Good taste and judgment are at the bottom of all this and these two qualities combined are very rare indeed.

Two Letters that Speak for Themselves.

EXECUTIVE MANSION, WASHINGTON, D. C., January 12, 1887.
Mr. E. F. DROOP, 925 Pennsylvania-ave., Washington, D. C.

DEAR SIR—I beg to offer my most earnest apology that your beautiful piano-cover which you have sent me has been so long unacknowledged by me. The delay was caused by a misunderstanding, as I supposed the President had long ago attended to it. I have just discovered my mistake and wish to thank you now most cordially for your agreeable remembrance.

Yours sincerely, FRANCES FOLSOM CLEVELAND.

Messrs. T. F. Kraemer & Co., 103 East Fourteenth-st., near Steinway Hall, New York:

GENTLEMEN—The piano cover alluded to in the above letter is the same which you so kindly designed upon my order for Mrs. President Cleveland's new Steinway grand piano.

This cover surpasses anything in taste and design that I have ever seen heretofore and is a magnificent work of art.

Wishing you further success, I remain, Yours truly,
E. F. DROOP.

NEW ENGLAND PIANOS

AND

GILBERT & CO. PIANOS.

THE thousands of pianos that have been made by Mr. Thomas F. Scanlan, Boston—first the New England pianos and then the Gilbert pianos, which have been sold to and distributed by dealers and important firms all over this country during the past few years, have given these two productions an apparently immediate wholesale and trade reputation of great value to the manufacturer.

During the past year especially has the New England piano made great headway with dealers in all sections. Its parts have become perfected, the case-work has been improved wonderfully, the styles have been, we may say, modernized, and made thoroughly attractive, varieties of woods are now used in the case-work, and, in fact, such improvements have been made as to give the New England piano a position it has never before occupied, and these are the reasons why this instrument has made the headway with dealers to which we have just referred.

Many details in tone and touch have been carefully developed, and the New England piano is now a standard favorite. The Gilbert & Co. pianos have made a phenomenal "hit," as we may term it. As far back as October, 1885, THE MUSICAL COURIER printed the following remarks about the Gilbert piano, which in the light of events appear prophetic. We said :

There is to-day, and there always has been, and we believe there will continue to be, an active trade in a moderate-priced piano which can be sold to persons in limited circumstances at a price profitable to the dealer, and which is so constructed that it can be warranted, and will give satisfaction, especially when the price of the same is considered.

The Gilbert piano will just fill the demand for such an instrument. Hundreds, nay thousands, of sales are lost annually because the dealers are unable to supply a well-made piano to persons who are willing to expend a certain (limited) amount of money, generally cash, because it represents savings of several years. The Gilbert piano will enable the dealer to supply this class of purchasers.

What has happened during the fifteen months that have passed since we uttered the above sentiments? The Gilbert & Co. piano has taken just the position of the instrument which was in demand then, and the demand has grown constantly ever since. In fact, during the months of November and December, 1886, the factories in Boston, although they must be ranked among the most extensive in the United States, could not supply the orders; some of the back orders are now being filled, so even and regular has been the demand.

The point we desire to make especially in this instance is that the Gilbert piano represents a staple with the dealer. He knows exactly what he is receiving for the money he expends, and, considering the amount invested, it is the safest investment in the piano line.

Behind all this, however, there is one important factor, and that is the manufacturer of these instruments, Mr. Thomas F. Scanlan, who is a most thorough, reliable and conscientious merchant and manufacturer, and whose word is as good as his bond. Endowed with splendid business capacity he has built up in Boston one of the largest piano plants in this country, and not satisfied with the facilities of that city he has opened headquarters in this city at No. 88 Fifth-ave., where, under the able management of Mr. Scanlan's assistant, W. A. Kimberly, the dealer visiting this city can find a full line of both New England and Gilbert & Co. pianos. We advise every dealer coming this way to either visit the factory in Boston or drop in at 88 Fifth-ave. here. When he leaves he will know more about the piano business than he knew when he entered.

Communication.

New York, January 19, 1887.

Editors Musical Courier:

I notice in your issue of this date the following :

Mr. Dressler, who for the past nine years has been with the firm of A. Weber as a retail salesman, is no longer with the house.

Mr. Dressler was with our house a little less than seven years and was employed as hire clerk, and acted in that capacity and not as a retail salesman. Kindly make correction.

Yours truly, A. WEBER, Manager.

—R. S. Howard is not traveling for Hallett & Davis, as was inadvertently stated in these columns last week. He and Mr. C. T. Sissons are traveling in New York and Pennsylvania in the interests respectively of Hallett & Cumston and Farrand & Votey.

—Mr. Colby, of Christie & Co., returned from an extended business trip last Friday with many orders for the Christie piano.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

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NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

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NEW YORK WAREROOMS, 88 FIFTH AVENUE.

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179 and 181 WABASH AVENUE, CHICAGO, ILL.

FACTORIES—DERBY, CONN.

C. A. STERLING, President.

R. W. BLAKE, Secretary and Manager.

THE STERLING COMPANY.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.
Send for Illustrated Catalogue.

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AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

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Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.



J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

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70,000
NOW IN USE.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
149 STATE-ST.,
CHICAGO, January 22, 1887.

THE principal house in the flourishing little city of Toledo, Ohio, is the well-known firm of Whitney & Currier, who are located on Summit-st., and occupy the whole of a good-sized building. Mr. W. W. Whitney has the ground, floor with an extensive stock of sheet-music and musical merchandise; on the second and third floors are found a good stock of Steinway, Fischer, Weber, Decker Brothers, Boardman & Gray, Steck and Bradbury pianos, and Loring & Blake organs. The firm has a large capital and do an extensive wholesale trade, and report an increase in business in 1886 as compared with 1885.

Messrs. J. W. Greene & Co. are representing the Chickering, Kranich & Bach and Stultz & Bauer pianos and the Estey organs. Charles Metcalf is representing the Sohmer, Knabe, Hallet & Davis, Stuyvesant, Wheelock, Behr Brothers & Co. and Bent pianos and Burdett organs. Mr. Metcalf does not speak encouragingly of business.

There is still one other concern, though we did not succeed in finding anyone in, but hear that it is run by Mr. McGregor for D. S. Johnston & Co., of Cincinnati, with a line of Hardman, Emerson and Starr pianos and the Story & Clark organs.

Mr. Ignatius Fischer has a fine stock of music and musical merchandise, and is about to publish some compositions of Strelitzki's which have been examined in manuscript by some noted pianists and pronounced fine.

In the city of Detroit, Messrs. Farrand & Votey, the successors to the Whitney Organ Company, have built a fine new factory, one of the neatest, completest and handiest establishments we have ever seen, and now turning out about 500 organs per month and have a capacity of 800. The factory is run by an 80 horse-power engine, lit by electricity, has a perfect system of fire apparatus and tracks running directly into the yard, from where they can ship their product to any part of the United States and Canada.

The Clough & Warren Organ Company are handling in addition to their organs a line of pianos consisting of the Decker Brothers, Behr Brothers, Fischer, Wheelock and Kranich & Bach.

C. J. Whitney, in addition to a full line of music and musical merchandise, carries a fine stock of Steinway, Hallet & Davis, Miller, Haines Brothers and New England pianos, and is general agent for the State of Michigan and a portion of Ohio for the Estey organ.

The Detroit Music Company are handling the Chickering, Behning, Christie, Hardman and Emerson pianos and the Smith American, Wilcox & White and Kimball organs; they claim to do a very large business in band instruments and have a full line of music and musical merchandise.

Schwankovsky & Co. are representing the Knabe and Weber pianos and the Sterling and Peloubet organs.

Grinnell Brothers handle the Hazelton, Sterling and Gabler pianos and the Taber organs.

J. P. Weiss is handling the Peek & Son piano, so we hear. It was utterly impossible for us to get all around in the limited time at our disposal.

Our impression is that while business in Chicago is fair, it is not rushing, but the dealers that we have seen are all feeling pretty well satisfied. Mr. J. R. Mason, the manager for the Sterling Company, states that he is 'way behind on orders for pianos; that the improvement in the regulation of their actions, which has of course had the effect of refining the quality of the tone, has had a marked influence on the demand for their production, and from indications it would seem to be a foregone conclusion that an increase in their facilities is one of the necessities of this young but flourishing company.

Chas. C. Curtiss & Co. is in the name of the new firm succeeding to Curtiss & Mayer, located at the same place, viz., at the corner of Wabash-ave. and Jackson-st. They have assumed the agency of the Ernest Gabler & Brother pianos.

The business of the Weber house has opened for the new year in exceedingly encouraging proportions. The demand for their grands and some of their high-grade uprights has increased so much that temporarily they have a number already sold which they are unable to deliver; however, this will soon be remedied, as since the holiday trade has been supplied they are beginning to accumulate some stock.

Mr. S. Shoninger, of the B. Shoninger Company, is visiting their Chicago branch; he is well pleased with the success of the Western house. They are now receiving some of their new styles, numbered 10, 11 and 12, in rosewood, mahogany and walnut cases, and if taking an order for fifteen from a large Western dealer, from the first sample piano, is any criterion, they are bound to be a success.

Since our return to this city we have had no opportunity to visit the factories, but purpose doing so the coming week.

Haines Brothers have had an immense January trade. Their fancy-case uprights have virtually gone off like "hot cakes," and the firm is pushing lively to fill the orders for its large and more costly styles of piano, which seem to be in greater demand than ever before. The Chicago branch is also very busy, and 1887 is now ushered in with Haines Brothers with a better showing than any year in the firm's history.

Baus Wins.

LOUIS H. ALLEN & CO., advertising agents, presented an advertising scheme to Augustus Baus & Co. some time last year to insert the latter firm's advertisement in 1,000 country newspapers on the so-called exchange plan. Due bills were to be given on Augustus Baus & Co. entitling the holder on payment of a certain sum to a certain style of piano. Allen & Co. were to charge Augustus Baus & Co. a commission of five dollars on each completed contract with any newspaper that was willing to engage in it. The Baus firm were entitled to end the contract at any time upon ten days' notice. It was understood that no more than fifty contracts per month were to be placed.

After continuing for some time Messrs. Baus & Co. notified Allen & Co. that the contract was to cease. In the meanwhile Allen & Co. had presented their bills at the rate of fifty per month, which Baus & Co. paid on presentation. The contract was ended by Baus & Co. because that firm discovered that it did not pay.

Upon receiving Baus & Co.'s notice, the Allen firm acknowledged receipt and expressed regret. It was supposed that all was ended, when suddenly A. Baus & Co. were presented by Allen & Co. with a bill amounting to \$2,582, and that firm claimed that within the ten days covering the notification they had placed some 500 contracts.

Baus refused payment, on the ground that the claim was excessive, and that fifty contracts was the limit anyhow, in accordance with contract. Baus & Co. were willing to pay for fifty. A lawsuit ensued, which resulted in a dismissal of Allen & Co.'s complaint, with costs and 2½ per cent. allowance to defendants' counsel. The proceedings took place before Judge Sedgwick, in the Superior Court, on Thursday last. The attorney for A. Baus & Co. was Ashbel P. Fitch. Before the parties went into court Baus offered to settle for \$1,000. Luck is a great factor, even in a lawsuit.

The Steiff Fire.

THE MUSICAL COURIER was coming off the press last week, the piano factory of Chas. M. Steiff, Baltimore, was burning. We take the following from the Baltimore Sun, of January 19:

The rear section of Charles M. Steiff's piano factory was burned last night. The building, which was three stories high, thirty feet wide and one hundred and fifty feet deep, extended from Conway-st., midway between Howard and Sharp streets, to Perry-st., a small street running between Conway and Camden streets. Officer Barnes discovered flames in the middle of the second story, and turned on an alarm from box 506, Sharp and Camden streets, to which engine companies 1, 2, 4, 12, hook-and-ladder companies 1 and 2, and the salvage corps responded. A second and a third alarm quickly followed, bringing out engines 7, 10, 12, 5, 6 and 13, and hook-and-ladder 4. A high northwest wind impeded the fire at the time, and the fire, spreading rapidly through the building and bursting through the roof and the windows, sent a heavy shower of sparks over the roofs of surrounding buildings. Residents of Conway, Hanover and Perry streets, alarmed at the rapid spread of the flames, hastily removed their light bedding and goods from their homes and sought refuge in neighbors' dwellings.

The alarm was sounded at 1:15 A. M., and many people returning from the theatres betook themselves to the scene, but the police of the southern district, under the direction of Captain Claiborne and Lieutenant Bruchey, kept the crowds from the immediate vicinity and allowed the firemen to work unimpeded. The cars of the People's line were blocked, and one of the cars, caught between the ropes on Conway-st., was pushed to the sidewalk. The thermometer at the time registered but ten degrees above zero, and the spray from the many lines of hose covered the sidewalks and the firemen with ice. But the men worked bravely. As the flames burst from the windows and lighted up the neighborhood, and the sparks set fire to the roofs of several houses east of the factory, several people who had stables in the neighborhood led out their horses. Officer Vaughan saved six horses and two mules from the stable of Wickham's bottling establishment adjoining the burning building on the west.

Between the rear of the bottling establishment and the building No. 517 Perry-st., occupied as drying-rooms for the piano factory, is a yard which was stored with a quantity of valuable lumber. This inflammable material soon caught fire, as did also the wooden bridge connecting the factory with the drying-rooms, but three steady streams of water soon prevented the spread of the fire in that direction, and two lines of hose, worked from the foot-bridge adjoining Perry-st., and connecting the branch building with the main building, which fronts on Camden-st., prevented the spread of the flames northwardly. A few moments before midnight the front roof fell with a great crash, carrying the wall of the third story into Conway-st., but the firemen working in front of the building, warned by the noise, escaped injury.

After the fall of the wall the front shutters of the first-story windows were broken in by heavy rocks thrown by the firemen, whom the excessive heat from the flames and the possible danger of more of the wall falling kept in the middle of the street. In the meantime ladders had been placed against the walls of the neighboring houses, the flames were gradually controlled, and at one o'clock A. M. some of the engines left. The excessive cold had in the meantime driven the majority of the spectators to their homes.

The cause of the fire is unknown. No gas was used in the buildings, as the men employed quit work before dark. The building was heated by stoves, and a watchman, Henry Link, was charged with seeing that everything was in order before he locked up at ten o'clock at night. He left the keys, at 10:30 o'clock last night, at the residence of the superintendent, Mr. Jacob Gross, 214 Camden-st., and could not be found at the time of the fire. No oils or varnishes were used in the building. Mr. Thomas Shasley, who occupied the dwelling 214 Conway-st., adjoining the factory on the east, stated that just previous to the fire he heard a sound something like that of an explosion in the building. Mr. Gross, the superintendent, stated that a stove stood near the place where the fire originated, but could not account for the fire, and scouted the idea of an explosion, as there was nothing about the place to cause one.

In the building were over fifty unfinished piano-cases and many of the heavy parts of pianos. These were entirely consumed, as were also the tools of thirty-five workmen employed in that part of the factory. The building, which was owned by Mrs. Charles M. Steiff, was almost destroyed, parts of the walls alone standing. The present firm consists of Messrs. George W. Steiff and F. P. Steiff. The latter, who conducts the business of the firm, was in New York last night, and the total loss could not be ascertained, though it probably amounted to \$30,000. Mr. G. W. Steiff stated that the building and stock were insured, though he did not know for what amount. Many of the men had insured their tools.

The Sun of the 20th says:

The fire at the Steiff piano factory, on Conway-st., South Baltimore, which

was burned Tuesday night, was still smoldering last evening. During the forenoon engine No. 8 played a stream upon the burning mass of material inside the walls through the entrance on Perry-st. In the afternoon engine No. 11 took the place of No. 8 and worked until late last night. The burned building was 30 feet front and three stories high on Conway-st., running back 150 feet to Perry-st., where it was four stories high. The building and contents were completely destroyed. The loss is estimated by the Messrs. Steiff at \$30,000, exactly the amount given in the Sun of yesterday morning, of which \$20,000 is on stock and \$10,000 on building. At the time of the fire 500 pianos were in course of completion and about half finished. As to the cause of an explosion which is said to have taken place, Mr. Steiff is at a loss to know what it could have been, as no oils or varnishes were used in the building. Henry Link, the watchman, stated that at six o'clock he went through each room and found everything right. He then went to the residence of Mr. Jacob Gross, superintendent, and delivered the keys. At nine o'clock he again made another round, and at ten o'clock reported to Mr. Gross everything right, except a shutter on the four-foot alley which runs between the factory and drying department from Perry to Conway streets was found open, and he closed that. The workman who worked at this window stated that he closed it just before he left on Tuesday afternoon.

The insurance on stock was as follows: Anglo-Nevada, of San Francisco, \$2,500; Western Assurance Company, Toronto, Canada, \$2,000; Insurance Company of Dakota, \$1,750; Merchants' Insurance Company, of New York, \$1,000; Union Mutual, of St. Louis, \$1,750; Merchants', of Providence, Providence, R. I., \$666; Boatmen's Fire and Marine, of Pittsburgh, Pa., \$666; Equitable Fire and Marine, of Providence, R. I., \$666; American Central, of St. Louis, \$300; Providence Washington, of Providence, R. I., \$1,000; The City Insurance Company, of Pittsburgh, Pa., \$1,000; The Pelican, of New Orleans, \$1,000; British America, of Toronto, Canada, \$1,000.

The insurance on the building is as follows: Rochester German Insurance Company, of New York, \$1,000; Baltimore Fire, of Baltimore, \$1,250; American Central, of St. Louis, \$300; German-American, of New York, \$666; Granite State, of Portsmouth, N. H., \$666; Manufacturers and Merchants', of Pittsburgh, Pa., \$1,250.

The Messrs. Steiff intend to pay the workmen, thirty-five in number, for all unfinished work which was on hand up to the night of the fire.

Distribution of the Piano.

SINCE it has become possible to lease a piano as one would lease a sewing-machine, the instrument's distribution has taken such rapid strides that it is found in a hundred homes that to-day would be impossible but for this method. In the early days of piano making, when John H. Mellor, the Kleber Brothers and Mrs. Blume represented the trade in this city, to have a piano meant to buy for cash, to buy on trust, or to give a note. Cash in full was a rare exchange for a piano in those days, purchasers to be trusted were rarer, and notes were apt to lead to various complications in which the \$300 loophole figured extensively. Altogether a better plan was needed, one that would permit thrifty wage-workers to possess an instrument and at the same time protect the dealer from delays in payments and other vexations incident to the note method. The sewing-machine men, it is more than probable, aided piano dealers in finding a way out of their worries. At all events, it was not long after the general adoption of the sewing-machine plan of leasing that piano dealers in the East tried the same method in their business. And it was in 1867 that Mr. C. C. Mellor first introduced the leasing system here.

To-day it is safe to assume that there are four or five thousand pianos leased by Pittsburgh dealers. And it is stated, in this connection, that leasing is preferred to buying, and that the number of pianos bought outright at one transaction is not over 10 per cent. of the entire number passing from the salesroom to the home. In this city particularly, where good wages are earned and where the spirit of the worker is not usually manifested in laying aside cash, the lease system is extremely popular. The fact that the terms of the lease permit a dealer to take possession of the piano for non-payment of installments does not seem to work an injustice, and such seizure is rarely resorted to. The lease runs for three years and before the end of that period the Pittsburgh lessor is the possessor of the piano. That the success and general adoption of this system has exerted a marked influence upon the growth of music hardly admits of a doubt. Excellent talent exists in the class whose members freely avail themselves of the leasing plan, and this talent would remain to a large extent undeveloped but for the presence of a piano in the home. Where one fine voice or noted pianist is developed in the ranks of the little band of cash-down-in-full piano buyers, a score arise from the army of piano lessors. So that in stimulating their own business the dealers have greatly encouraged the lovers of music and multiplied the numbers of those who worship at the shrine of the divine art.—Pittsburgh East End Bulletin.

Hardman, Peck & Co.

AS time passes it appears that all our predictions regarding the pianos made by Hardman, Peck & Co. are becoming verified. A glance into our files will show that we predicted the steady growth of this firm, which culminated in 1886 in the largest trade that house has ever done. That the commercial sagacity of Mr. Peck has great influence in the transactions of the house and the far-reaching results of the same, no one doubts, but behind him and indorsing what he says stands the Hardman piano itself, a constant and vivid reminder to every musical ear that the manufacturers of the same understand their profession and also understand the demand of the times.

Celluloid Circular.

CELLULOID MANUFACTURING COMPANY,
295 Ferry-st. (P. O. Box 55),
NEWARK, N. J., January 5, 1887.

OUR attention having been called to an account of what purports to be an adverse decision in an interference suit in the Patent Office, between us and the American Zylonite Company, which has been extensively published under sensational headings in the papers in various parts of the country during the past week, we cannot allow the statements contained therein to go uncontradicted.

From the very serious misstatements and misleading language in which the article referred to is couched, the source from which it emanates is very evident, and, in order that all who are interested should understand the true position, we give briefly the facts in the case referred to.

This case is an "interference" declared by the Patent Office between J. B. Edson (assignor to the American Zylonite Company) and E. D. Harrison, an employee of the Celluloid Manufacturing Company, and arises out of the following circumstances: On August 14, 1883, a patent was issued to Mr. Edson for the process of making an artificial ivory. At a subsequent

period Mr. Harrison filed his application for a patent for making artificial stratified or veined substances, the process involved being exactly similar to that of Edson.

The Patent Office thereupon declared an "interference," and after taking evidence as to the date of invention, the examiner, on May 27, 1885, reported the date of Edson's invention to be February 13, 1883, while that of Harrison was June, 1881. He therefore decided that Harrison was the first inventor and entitled to a patent.

Mr. Edson (the American Zylonite Company) thereupon appealed from this decision to the "board of examiners," and, feeling less confident than at the outset, devoted his argument to proving that the two applications were for distinct inventions, and that both were entitled to patents, but without success, and the board of examiners confirmed the decision of the examiner, and again decided that Harrison was the prior inventor and entitled to the patent.

Mr. Edson (the American Zylonite Company) then appealed again, this time to the Commissioner of Patents, and feeling that, after two decisions against him, his case was getting desperate, devoted his argument to showing that the whole thing was old, and therefore neither he nor Harrison was entitled to a patent.

It is this decision on appeal to the commissioner which is referred to in the recent newspaper articles. In it the commissioner dissolves the interference, and refers Harrison's application back to the examiner for action. It does not pass upon the question as to who was the prior inventor, but decides in effect that

the process sought to be patented was old and therefore not patentable.

Mr. Harrison being an employee of the Celluloid Manufacturing Company, the matter will not be allowed to rest until it shall have been passed upon by the courts, the only possible final result being that Harrison will have a patent for the process of making artificial veined ivory from pyroxyline, or that the process will be declared to be unpatentable, in which case no one can have a valid patent.

In support of the above statements we will be pleased to show the printed records and decisions in the case to anyone who is sufficiently interested to call at our office for the purpose.

Yours respectfully,
THE CELLULOID MANUFACTURING COMPANY.
M. C. Lefferts, Secretary.

A Pellucid Transparency.

THE readers of this paper may remember our articles on the Monarch organ, Mr. Chas. H. Parsons and the celebrated town known as Washington (N. G.). The following circular letter from Mr. Parsons may, therefore, again be of some interest to our readers. It is sent to dealers all over the country and constitutes what would be known in the vernacular as a pellucid transparency, or, in other words, something altogether "too thin."

DEAR SIR—You may have noticed by the papers that in July last the receiver of the "Beatty Organ Company" sold at auction

the factory, machinery, &c., of that defunct concern and that the same was purchased by me.

I have recently sold the same to a manufacturing company and have agreed with them not to continue in the organ business after having disposed of the few organs which I have on hand.

I have at present on hand 19 "Monarch" organs, as described in the inclosed circular. These instruments have 14 octaves of reeds and are thoroughly first class in every respect.

If you can use any or all of the above, I shall be much pleased to close them out and will offer you extraordinary inducements. I will furnish them in lots of not less than five at \$50 each. Terms, three months' note or 5 per cent. discount for cash on receipt of goods.

In order to save unnecessary correspondence I will say: I have no other style of organ than "The Monarch" as described, and after having disposed of this lot of 19 I shall have no organs of any style for sale.

If you can make use of any of these I shall be pleased to hear from you.

Yours truly, CHAS. H. PARSONS,
Of C. H. P. & Co., per stenographer.

We would advise every dealer to keep free from bargains in the organ trade. The only safe method to pursue is to purchase directly from one of the many responsible organ manufacturers.

In Mr. Parsons' circular of the Monarch organ, so-called, he says: "There are no dummies;" that is, no dummy stops. \$50 will be given by us to any charitable institution to be designated by Parsons if we cannot pull some dummy stops in the Monarch organ, so-called. There never was an organ manufactured in Washington (N. G.) that had no dummy stops, and if there were no live dummies on this earth, the Washington (N. G.) organs would have stopped long ago.

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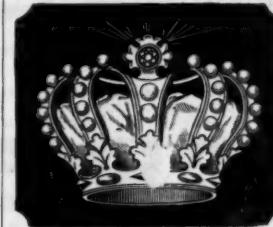
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The Trade.

—Henry Steinert, of M. Steinert & Sons, has been in Cincinnati.
—W. W. Whitney, of Toledo, is in California, where he will sojourn for some time.

—Petersen & Blaikie, of St. Paul, open their branch house in Minneapolis this week.

—Sohmer & Co. will occupy their large new factory in Long Island City in about six weeks.

—Haines Brothers have just issued a new catalogue illustrating new styles of the Haines pianos.

—The sale of the Steinway piano in Nashville, Tenn., is now in the hands of R. Dorman & Co.

—W. W. Montelieu, with Heinrich & Co., of Denver, is running a branch house for the firm at Leadville, Col.

—Charles Wells, of Wells' Brothers, Pueblo, Col., has sold out his interest to his brother Frank, who continues the business.

—Jesse French, Nashville, Tenn., is about completing a music store at Orlando, Fla., which will be a branch of the Nashville house.

—Hazelton Brothers began the new year by working overtime. Mr. Sam. Hazelton thinks very favorably of the prospects this year.

—Warren S. Foote & Co., of Lowell, Mass., write to us: "We consider your paper one of our most pleasant and valuable business necessities."

—E. Gabler & Brother find trouble in keeping their warerooms filled with the necessary number of pianos, because of the heavy demand for their instruments at present.

—We understand that the firm of A. B. Nicholson & Co., Denver, are about completing arrangements to represent one of the large music-houses of Cincinnati in Colorado, with headquarters at Denver.

—C. E. Alden, Boston, retires from the piano business February 1. C. C. Harvey & Co., 177 Tremont-st., Boston, have purchased his entire stock of rented instruments, consisting of about one hundred pianos.

—Wednesday evening last a fire of unknown origin caused a damage to the piano-stool factory of A. H. Merriam & Co., Meriden, Conn., of about \$5,000 to the stock and \$2,000 to the building, which belongs to the estate of Lyman Clark.

—N. M. Crosby, with the New England Organ Company, is completing his first trip West in 1887. The latest styles of New England organs are selling rapidly in the trade and the new design, the organ in the parlor-grand case, which gives immense room for the bellows, is one of the greatest novelties in reed-organ manufacture.

—A prominent traveling salesman in the music line writes: "Carl Hoffman, of Leavenworth, Kan., is putting up a fine building which he is to occupy as a music-house, and from the description received we think it will be one of the finest in the country. The second story will be finished as a music-hall, with a seating capacity of 1,000, and the citizens of Leavenworth should feel highly pleased with this valuable acquisition to their enterprise and public spiritedness."

—Our Louisville correspondent writes: "The music trade in this city is very brisk at present, the larger part of the business being by the enterprising firm of D. H. Baldwin & Co. This house has the reputation of being one of the most reliable in this section of the country and always have the best makes of pianos on hand. They control almost all the business in Southern Kentucky and Eastern Tennessee."

—Imports of merchandise during the three months ending September 30, 1886, musical instruments and parts of:

Month ending July 31, 1886.....	\$158,897
" August 31, 1886	133,241
" September 30, 1886.....	148,404
Three months ending September 30, 1886.....	440,542
" " " 30, 1885.....	378,835

Exports of foreign merchandise during the three months ending September 30, 1886, musical instruments and parts of:

Month ending July 31, 1886.....	\$396
" August 31, 1886	818
" September 30, 1886.....	2,041
Three months ending September 30, 1886.....	3,255
" " " 30, 1885.....	4,693

During July, August and September, 1886, the amount of musical instruments imported into this country exceeded the amount covering the same period in 1885 over \$62,000.

—Mr. M. B. Markman, formerly traveling salesman with Warner, Allen & Co., is now engaged to travel West for the first-class piano-cover and piano-stool firm of T. F. Kraemer & Co., with which he has the opportunity of offering the most original and unique designs of modern covers ever shown to the trade. We congratulate Mr. Markman upon his advancement.

—The handsomest logo of rosewood that have been in this market for years past can now be seen at the veneer headquarters of Isaac I. Cole & Son, foot of Eighth-st., East River.

—Cressy & Usher, the Portland, Me., agents of the Weber piano, have dissolved partnership. Mr. C. R. Cressy will continue the business.

—The addition to C. D. Pease & Co.'s factory is now ready for occupancy. The additional space was very necessary to C. D. Pease & Co.

—The Emerson Piano will in the future be controlled in Richmond, Va., by W. D. Moses & Co.

—The statement of McClure Brothers, Rutland, Vt., who failed recently is: Liabilities nearly \$4,800; assets about \$2,000.

—A gentleman, active and energetic, of many years' experience in the piano, organ and sheet-music trade, intimately acquainted with every detail of the business, familiar with office work and a good correspondent, is open to an engagement. The road not objected to, but inside work preferred. Address "Piano Man," care MUSICAL COURIER, 25 East Fourteenth-st., New York.

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—Among the patents granted during week ending December 28 we notice the following:

For apparatus for use in teaching music, to W. L. Fitch No. 355,261

For picture, exhibiting musical box, to C. E. Juillerat. 355,089

For pneumatic engine for musical instrument action, to F. Stone. 355,229

For air-engine for mechanical musical instrument, to W. D. Parker. 355,201

For musical box, to H. Zumsteg. 355,244

For upright piano, to J. Casey. 355,001

—The firm of Heinr. Knauss Sohne, Coblenz, Germany, was established by Heinrich Knauss in 1831. The present proprietors of that piano-manufacturing firm are Rudolph and Emil Knauss, sons of the late Heinr. Knauss. When the firm started it engaged eight men, now it employs (in 1886) 215. The production is 2,000 pianos per annum. Many distinctions have been conferred upon the house; one by the late Frederick William IV., King of Prussia, and in 1863 the Department of the Interior (Prussian) conferred upon the firm a large gold medal for merit. Most of the men are now employed with the house between twenty and thirty years. Both the uprights and the grands rank among the high-grade Continental pianos.

—The economical catalogue-maker who thus set down two titles:

Mill on the Floss.

do. " Political Economy.

has a sister who keeps a universal scrap-book into which everything goes, but which is carefully indexed. She, too, has a mind for saving, as witnessed:

Patti, Adelina.

do. Oyster.

do. de foie gras.

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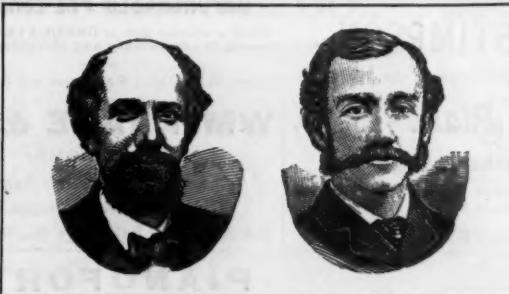
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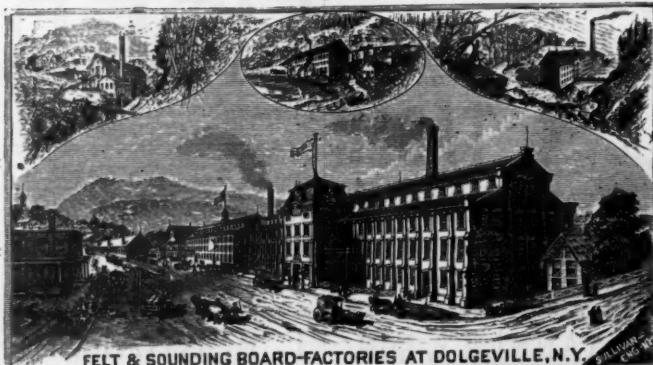
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